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URSULA ANDRESS

Co-star in 'Pussycat', is now a secret agent in 'The Tenth Victim' hiding the deadly weapon in her bra. (also see front cover).

"What's New Pussycat?"

LETTER FROM LONDON

By B. SULIK

This movie created a scandal among the critics in New York. "A sea of ersatz-pornography" thundered the popular magazine "Newsweek" who was supported by the whole American press. The movie was censored by everyone on account of its immorality, vulgarity and bad taste. The N.Y. critics did not find any positive qualities in *"What's New Pussycat"*.

Such a violent indictment of a movie in a country which, for a long time now, has produced and exported "ersatz-pornography" has produced an opposite effect abroad. It has aroused interest in and even sympathy for the movie. This sympathy, however, is not enough to proclaim it a success (*"What's New Pussycat"* has reached London by

now) and yet this fact does not mean that one shares the standpoint of the critics in New York.

"What's New Pussycat" belongs to a genre which is as old as our civilization. It is a bedroom farce, a mad chase involving actual and potential lovers, spiced generously with indigent jokes. The prudish reaction of the N.Y. critics is surely misplaced. They were brought up on films from Hollywood and cannot accept the idea of equal rights for the film industry and the theatre. In the theatre frivolous comedies have been accepted since the times of Aristophanes.

Woody Allen, the author of the script (a well known T.V. comedian who plays one of the major parts in the film) tries to renew the

comedy of Aristophanes with the help of an interesting device—he takes as the basis for his story the commonplaces of Freudian psychology which frequently distorted have become common knowledge. According to this version of Freudian psychology every human act arises from sexual impulses. Taking this as his starting point Woody Allen intended to strike in two directions: he wanted to attack the petty bourgeois system of morals (the system which has collapsed in fact) and he tried to show how absurd and incomprehensible human relationships would be if they were interpreted on the basis of pseudo-Freudian psychology.

One of the main characters in the movie is a German psychoanalyst with long hair and with so many complexes that it seems he wants to be a living illustration of his masters teaching. His most troublesome patient is a journalist who is too successful with women and too easily stimulated by them. Even though he happens to be genuinely in love, he is not faithful to his beloved. These two men are surrounded by beautiful women who torment the professor by their unaccessibility and the journalist by the fact that they are too eager to be seduced by him.

Peter Sellers plays the part of the psychoanalyst and Peter

O'Toole the part of the involuntary seducer. The latter is interesting as Don Juan because of his basic innocence and almost childish naivete. The dialogue is excellent, sparkling with wit, full of risque, sometimes vulgar jokes and is always original. Woody Allen is talented and much can be expected from his next movie which will be based on his own script and directed by him. He will also have one of the main parts in this movie.

The direction of *"What's New Pussycat"* leaves much to be desired. The director, Clive Donner, is ambitious and well meaning but lacks artistic sensitivity. Moreover, he has no sense of humour, which in a director of a farce is fatal. As if aware of this flaw in his personality Donner speeds up the action of the movie and becomes heavy-handed in his treatment of individual scenes. It seems that in this way he wants to compensate for his lack of humour. As the result the original objectives of the movies are not realised. The movie is primitive without being subtle.

The director, therefore, is to blame for the fact that *"What's New Pussycat"* is not a success. But artistically it is on a sufficiently high level to make one sympathetic toward it. The indignance of the N.Y. critics is hard to understand in Europe.

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LET'S ABOLISH

F I L M

Censorship



by **N. A. TAYLOR**

(Ed. Note: Mr. N. A. Taylor heads a number of Toronto based film producing, film distributing and film exhibiting companies.)

CENSORSHIP is what it implies—the practice or system of censoring, performed by a censor. One dictionary describes a censor as a supervisor of public morals—a person whose task it is to examine literature, motion pictures, mail, etc, and to remove or prohibit anything considered unsuitable.

In our country we have ten provinces and almost as many

motion picture censorship boards. Most motion pictures have content which is bland and non-controversial and on such films there is always unanimity of opinion by all the censorship boards. But the occasional motion picture contains controversial material or is based on an unusual subject. It is then we discover how many different attitudes there can be.

(Cont. next page)

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Censors are political appointees. They do not have to attend a special school and graduate with degrees as do teachers or economists or other experts. There is no censorship of TV nor of the press. The politicians wouldn't dare impose it. But our business has been subjected to censorship since the year one, it would seem.

US CENSORSHIP DISAPPEARING

Censorship of motion pictures is disappearing in the United States because of decisions rendered by the Supreme Court, and in many states it no longer exists. True, this sometimes opens the door for the charlatans and "quick buck" operators who would exceed the bounds of good taste and decency. But in Canada we have a Criminal Code which spells out penalties for prurience and immorality. We seriously question whether some films shown in the United States or elsewhere would ever find their way onto a Canadian theatre screen, with or without censorship.

Any censor in Canada will readily concede that today's standards in judging suitability of a motion picture for public showing are considerably changed from those of 10 or 15 years ago. This is symptomatic of our changing way of life. Because of this, most censor boards today are scarcely more than classification units.



N. A. TAYLOR

It is decades now since our business reached the plateau of respectability and no theatre owner or manager would want to think of himself as anything less than a respected member of his community. But how can he feel this way when the very product on which he relies for a living is regulated by a political

body? We should have the right and responsibility of regulating ourselves and handling our own classification.

SOME ARE TIMID

There are some in our business who are timid and reluctant to ask for elimination of political censorship. They seem to think the seal of a provincially-appointed body gives their screen fare an aura of respectability. Almost any day, any city newspaper publishes stories of life no producer would dare portray on the screen. Censorship of literature, including magazines and lurid paperbacks, has been eliminated. Yet we remain the one medium of communication and information which remains chained to the precedent of official censorship. As an industry we won't grow up till we have rid ourselves of this.

Until just a few years ago there were no Sunday movies permitted in any province in our country except Quebec. We accepted this as a way of life, notwithstanding the fact that movies and other entertainment were being exhibited on TV all day long on Sundays. Because of the determination and enterprise of a few leaders in our industry this antiquated prohibition of Sunday movies is now disappearing. There are still many localities which have not yet been emancipated but persistence should win in the end. Censorship is the same kind of false idol. It, too, should be toppled.

If there is to be any kind of regulation we, in our industry, should control it. We should be our own arbiters of what is good or bad taste and what we wish to present on our screens. Now is the time for our leaders to start a campaign in this direction.

Reprinted from Canadian Film & TV Bi-Weekly, Toronto.



Romy Schneider

STAR OF
"WHAT'S NEW PUSSYCAT"



"ROSES IN DECEMBER"

Due to late arrival of photographs, the promised report of Graham Gordon's Toronto-produced feature "Roses in December" cannot be printed in this issue. It will appear in one of our future editions of CINE World. The editors wish to apologize to our Readers for their disappointment. Above photograph pictures MARTY COHEN, who plays the part of Fatty Arbuckle in "Roses in December".

A LETTER FROM VANCOUVER . . .**AFTER SUPER SEX, THE BAD GERMANS
HAVE TO MAKE THE CASH REGISTERS RING****by Wolfgang Junker**

Hollywood's movie producers seem to have a rather peculiar philosophy. If *Super Sex* no longer draws enough customers, they bring the bad Germans back to the screen.

Super Sex has been utterly exhausted by Hollywood during the last years. At first it was an excellent drawing card. But soon moviegoers became bored. They certainly still would have been attracted by more daring pictures. But then, though many movie producers would have gone along, the moral code made it impossible. That's why they had to look for something else to revive the moviegoer's interest.

Certainly the Americans are not short on subjects for movies that should get world acclaim. I don't mean fishy bed stories or stupid rock-'n'-roll plots. What, for instance, about their race problems? They could make dozens of first-class movies on that subject. Then they have Vietnam or Cuba or the Dominican Republic for excellent background stories. And why not a movie concerning the aid program in South America?

I don't mean propaganda films. But the producers could inject so much drama and realism into such stories that the movies could not help but become world hits. If filled with genuine American goodwill, these movies would not only make the cash registers ring. They would also contribute to much better relations between the Americans and other countries.

But where do you find such movies? Probably the American movie producers consider those subjects to be too controversial. Maybe they fear the protesting cries of those patriotic organizations. Does this prove that, theoretically, you could say everything in a democracy, but that, from a financial point of view, you better shut up even there?

The bad Germans, in this context, are less risky. In former years they appeared on the screen mostly in outdated war and postwar movies. That such movies were produced in those times, is quite understandable. After all, one had to educate the soldiers—even if often not according to the truth—so that they could convince themselves in good conscience that it was right to kill the others. This had been done on both sides.

During the last years those movies with the bloodthirsty German men and women killers, with protuding eyes and fat necks, slowly

disappeared, especially from Canadian television screens. The television stations received them in large bundles of old movies. The Canadian television stations—probably more so than the American ones—were very careful not to broadcast them. And the small movie houses as well no longer had to rely on such a diet.

At a time when these movies collect dust in storage rooms, someone found it timely to give this subject another lift. There were quite a few excellent war movies, mostly about the navy, for instance about the "Graf Spee" and even, apart from the too obvious American heroic pathos, "The Longest Day".

In recent war movies like "The Train", "Operation Crossbow" and "Von Ryan's Express" the German soldiers again mostly are characterized as brutal, fanatic and stupid. On the other hand the Americans, even when shooting at unarmed enemies, are the humane "smart cookies".

It is harder to understand why those movies are produced now, twenty years after the end of the last world war. What could be the motives? Dominating seems to be the desire to make the cash registers ring. This explains why movie stars like Sophia Loren, Frank Sinatra, Burt Lancaster and George Peppar are playing the leading roles.

But what else will be achieved by such movies? First, quite unintentionally, that intelligent viewers will shake their heads about the lack of intelligence of the responsible producers, and — when reminded of the financial success — about American philosophy as such.

On the other hand, less intelligent people will revive the hatred against the Germans collectively though most of them live very ordinary and respectable lives. Those movies, circulating in many countries, are a very potent propaganda weapon.

The next result is, that the Germans become suspicious about the Americans who still seem to consider them mostly to be beasts and idiots. The first screaming comments from West Germany, after the new films have been shown there, are proving this assumption. One of the loudest newspapers was the sensational "Bild-Zeitung", the most read West German boulevard daily.

The next step is that the radical rightists joyfully grasp the opportunity. Now they can prove conclusively that the Western democratic allies don't consider the Germans to be equal, but somewhat of a much lower class. It is not unthinkable that this finally could result in a new "national movement". And, rather absurdly, the same movie producers who made this possible, finally will say: "We told you so."

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ALDO MAGGIOROTTI

OPERA STARS ON THE SCREEN

Part 7



Unquestionably the finest operatic film of 1951 was produced by M-G-M and based on the life of an immortal tenor - "The Great Caruso". In the title role Hollywood unashamedly starred Mario Lanza. As it turned out, the picture proved box-office and for those whose knowledge of the facts of the legendary Enrico were negligible, it also proved highly entertaining. In fact, if one could shut one's mind and just open one's eyes and ears, the picture did enchant the optical and aural senses. Dorothy Kirsten also played a small role in the picture. Her singing chores were even smaller. Basso Nicola Moscona appeared briefly in the few opera ensembles. His Temple Scene from "Aida" with Lanza was shot but not used in the final print. Altogether, "The Great Caruso" was a step toward the right musical direction.

That same year also saw the Hollywood film debut of the writer's favourite basso, Ezio Pinza. Signor Pinza's artistic accomplishments are like Caesar's wife - but his first two motion pictures, "Mr. Imperium" and "Strictly Dishonourable", were not. The former, which had more sumptuous trimmings (colour and a glamour movie queen, Lana Turner) proved to be the less enjoyable of the two. "Strictly Dishonourable" was reasonably good fun. Very little of Pinza's singing was devoted to worthwhile music and one would never have suspected him to be THE Pinza who could thrill an opera or concert audience with his magnetic, majestic and magic voice, artistry and personality. M-G-M were responsible for the films mentioned above and they too

released during this time yet another version (in colour) of Edna Ferber's "Show Boat". It goes without saying that Universal Pictures had made the previous two screen adaptations much better - albeit in black and white. The new streamlined edition presented to motion picture audiences the fine basso-baritone of William Warfield, whose rendering of "Ol Man River" was the highpoint of the picture.

The other musical offerings of '51 came from overseas. From England, the team that made "The Red Shoes" such a fine and, at the same time, financially successful film, tried their hand in bringing Offenbach's "Tales of Hoffman" (in English) to the screen. This effort was lukewarmly lauded by the critics and its box-office reception was even cooler. It did prove the limitless possibilities the screen could offer to some rich and resourceful opera enthusiast who dreamed of acquainting the more popular moviegoing public with the fathomless beauty of music, singing and ballet, thereby obtaining more converts to this all-encompassing art form. Both Robert Rourseville and Ann Ayars were recruited from the New York City Center Opera Co. and the balance of the cast from England. No doubt greater singing would have enhanced its auditory appeal. Peculiarly enough, this film has been shown "complete" (138 minutes) on television whereas most commercial theatres have shown it shorn of approximately thirty minutes.

Although Leo Slezak passed away in 1946, one of his German movies was showing in New York back in the early '50's entitled "Operette" and a most delightful musical it was! Slezak, a giant in voice and physique, was always a diverting and devastating actor-singer and one regrets that his films never acquired a larger viewing public.

The other notable opera film came from Italy - Gian-Carlo Menotti's "The Medium" (sung in English) with Marie Powers (a former member of the San Carlo Opera Co. and one of our most thrilling Azucenas) and Anna Maria Alberghetti. For the selected, privileged

few who have seen the film, it was said to be effectively transferred from stage to screen. No doubt this is another in the growing list of "collector's items"!

Also that year a Mexican film called "Rancho Grande" starred the late matinee singing idol of Latin America - Jorge Negrete.

The film year of '52 introduced a lovely lyric-coloratura who has, as yet, to make another movie - Roberta Peters. Miss Peters' technicoloured appearance in the highly fictionalized treatment of Sol Hurok's career released as "Tonight We Sing" was most promising. Apparently some of her scenes ended on the cutting-room floor but the little she had to do, she did well, vocally and histrionically. Her singing consisted of the final portion of the Act I Love Duet from "Madame Butterfly" with the off-screen duetting of Jan Peerce; the Sempre Libera from "Traviata" and the final trio of "Faust" with Peerce and Ezio Pinza. Jan Peerce was also heard in Leoncavallo's "Mattinata" and a few phrases preceding Mephisto's Serenade from Act III of Gounod's opera. Mr. Peerce was unhappy about lending only his voice and vowed that, in future, movie moguls wishing to acquire his services must take him "body and song". Although David Wayne was billed as the leading man, the real star of the film was, without sounding prejudiced, Ezio Pinza. His role as the earthy and irascible Chaliapin was a constant joy. His singing was relegated to a few bars of the "Boris" Coronation Scene and the aforementioned "Faust" excerpts. Pinza's personality pervaded the picture, giving it strength and sonority. "Tonight We Sing" may have been bad biography but extremely exhilarating enjoyment.

Other American films with operatic figures were "Because You're Mine" (in technicolour) Mario Lanza's fourth M-G-M effort, and his last before he left this studio after a disagreement which cost the company something in the neighbourhood of \$1,000,000.

Exact amounts are hard to determine in the film capital since everything is brought down to the nearest \$100,000. "Because You're Mine" served to present a lovely singing star, Doretta Morrow. Miss Morrow, naturally, was not allowed to sing too much, something she does quite well for anyone who has heard her recordings of "King and I" (Decca), "Kismet" and "Marco Polo" (Columbia). In the film Mr. Lanza gave vent, volume and vitality to such numbers as Lara's "Granada", the final portion of *E il sol dell'anima* duet from "Rigoletto", Addio alla Madre from "Cavalleria Rusticana", Cole Porter's "You Do Something To Me", "The Song Angels Sing" (Based on Brahms' Third Symphony), a little ditty called "Lee-Ah-Loo" and instead of the customary "Ave Maria" Mr. Lanza sang "The Lord's Prayer", as well as the title tune. "Because You're Mine" was an improvement on "The Toast of New Orleans" but did not match "The Great Caruso". Mr. Lanza seems to give greater pleasure on the screen than most of his recordings do on the phonograph. His is a personality which is bound to "get" to you sooner or later. He gives so much of himself that he is reminiscent of a high-spirited and sensitive race horse, always pulling at the leash.

By 1952 television's chief competitor brought about another innovation - this one was so big and expensive to install that only a handful of theatres throughout North America have been able to meet its challenging cost. The title of this new cinema monster was simply "Cinerama". Its first (and subsequent) subjects was the old-fashioned Travelogue - only this time an audience could feel themselves being flown over the Grand Canyon, or gliding on a Venetian gondola or the sickening discomfort of a roller-coaster ride in Coney Island. It can truthfully be said to have been sensational - in every sense of the word. One of its episodes featured a visit to Milan's famed La Scala Opera. The best thing that can be said for this fleeting glimpse is the ear-filled sound of the Triumphal Scene from "Aida" thundering over the many loudspeakers scattered throughout the theatre.



FILMING AN ESKIMO CHRISTMAS

By STAN LIPINSKI

AUTHOR-CINEMATOGRAPHER Stan Lipinski and camera set-up for shooting scenes of an Eskimo Christmas celebration inside an igloo.

ONE COLD NOVEMBER day, I received a telephone call from the Film Department of Canadian Broadcasting Corporation. Would I be interested in going to the Arctic to photograph the Christmas festivities of the Eskimos at Pelly-Bay? I had never before heard of Pelly-Bay and although I had travelled extensively through Canada, I had never before visited the Arctic region. I promised to give my answer the following day.

My wife wasn't too happy at the thought of my being away from home for Christmas but she voiced no strong objections, and the next day, being no little excited about the challenging assignment offered me, I called at the offices of CBS in Toronto and accepted it. I was handed the conventional contract to read and sign, and I must confess that some of the provisions therein cooled my enthusiasm, but only temporarily. Included in the specifications were the following facts:

The Christmas celebration activities were to be photographed inside a huge native igloo, specially constructed for the purpose. I was to include scenes of the construction procedure, also obtain general atmospheric shots. Filming would entail sync-sound, wild sound recording, and silent sequences. Power for lighting the igloo interiors was to be supplied by two gas generators, already at the location—one 1500-watt and the other, a 5000-watt job, both developing 110-volts of 60-cycle current. Daylight would be negligible as I would be visiting the area during the "permanent night" period of the year when the sun is never seen to rise or set. The temperature there would range around 50 below zero! Departure date was to be

December 14th on the 9 a.m. flight to Winnipeg. There I was to receive additional instructions. This included the information that the expedition would include two men: myself as cinematographer and producer Doug Wilkinson, and that transportation to the Eskimo community would be by dog sled.

After reading my contract I had some misgivings about the assignment, but not for long. I met producer Wilkinson the next day and learned that he had considerable knowledge of and experience in the Arctic regions. Pelly-Bay is an Eskimo community of about a hundred inhabitants and situated not far north of the DEW line, well within the Arctic circle. It is one of the few remaining Eskimo communities where Christmas is annually celebrated in the old traditional manner. As a setting for the annual celebration, the entire community turns out and constructs a "king-size" igloo, within which the Christmas festivities take place under guidance of the local Catholic mission.

Preparations

As this was to be my first experience in the Arctic, my first concern was the clothing I would need. With the assistance of the experienced Doug Wilkinson, I managed to purchase all the special clothing I would need locally. This consisted of the standard winter clothing worn in Canada in the winter-time by outdoor workers—light, Nylon-padded underwear, sheepskin-lined flight boots, and a parka hood that could be readily drawn about the face, leaving only the eyes exposed.

Exposing even a small part of the face to the freezing Arctic winds can prove extremely dangerous, I was told. To protect against this, it is best to shield one's face with the hands—or rather with the furry outer-gloves which one must wear over warm woolen gloves. The fur-backed gloves, when held in front of one's face, absorb the heat of one's breath and thus aid in the prevention of freezing. To

handle the camera in the sub-zero weather, I was cautioned to wear silk gloves.

All photography was to be in 16mm black-and-white, some of it in sync-sound. My choice of camera for shooting the sound sequences was an optical sound recording Auricon Special equipped with 17mm/85mm zoom lens. In addition we brought along an Arriflex-16, a Filmo-70, and a quarter-inch magnetic tape recorder.

One of my important pre-flight considerations was "winterizing" this equipment to insure faultless operation in the sub-zero temperatures I would encounter. As most of the filming would take place inside the large, specially-built igloo, it was estimated that temperatures there would not seriously affect the Auricon camera which I planned to use indoors, which camera incidentally was equipped with a thermostatically-controlled electric heater. The Arriflex and the Filmo would be used mostly outdoors, and as our power supply would be limited, use of electrically-heated camera batteries was out of the question; so these two cameras were given the "winterizing" treatment, which consists of replacing the regular lubricant with an extremely lightweight oil not subject to freezing. It was also because of the low-temperature problem that we decided not to bring along 400-foot magazines and torque motors.

I could only make a wild guess as to the kind of lighting equipment to take with us. I reasoned that the maximum available wattage should be utilized to the best possible advantage and that only clip-on photo lamps would solve the problem. I had no idea how I would clip the lights to snow, but as it turned out the clip-ons were the proper choice. We brought along six of these units, some spare bulbs, two Frezzo Lights, a power unit for the Auricon, and about three hundred feet of cable.

Because it has long been an established practice by the film laboratories servicing the Canadian Broadcasting



FR. VAN DE VELDE of Catholic mission distributes candy and other popular Eskimo edibles to natives gathered in a native igloo.



USING A quarter-inch magnetic tape recorder, Lipinski records the singing of Eskimos during Christmas celebration in the arctic.

Corporation to process negative film for TV at the gamma recommended by the film manufacturer and printed "one light," the procedure of saving short exposure by pushing the developing and giving the film longer processing was not to be considered for this assignment. Obviously, fast films would be required, and I took the majority of my stock in Tri-X and the rest in Plus-X.

En Route to Destination

Within a few hours after leaving Toronto we arrived in Winnipeg. Here we learned that with a little luck and good flying weather we could continue our journey the same night by taking the plane that served DEW line personnel. It was cold in Winnipeg, about 25 below, but sunny and beautiful. But I would soon be saying goodbye, not only to the sunshine, but also to daylight. The plane was a cargo transport, with only a few seats for passengers. Before we boarded, we received our first taste of real arctic conditions. We took off about 11 p.m. and were due to arrive at Foxe-Main station after ten hours flight. I was anxiously waiting for daybreak. Around 8:30 a.m. I noticed, to my great satisfaction, that the long arctic night is not a complete one; there was some very faint daylight to be seen. The amount varies according to cloud conditions. When the sky is clear, there is a distinctive horizon line to be seen, which gives almost the same effect of a sky before sunrise. On a cloudy day, there is very little difference between day and night.

I was interested to see what reading I would obtain with my meters. It was enlightening! My incident type meter indicated between 50 and 100 foot candles, one stop difference between covered and clear sky. The reading on the Weston reflected-light meter showed much more of a difference between the two conditions. Here the exposure reading was relative to the total of diffused and reflected light from the white surface of the snow.

As I was shooting in black-and-

white, I decided to use a light yellow filter and adjust my exposure according to the Weston meter reading. When shooting in normal light, I believe that a neutral 18% grey card is the best medium for obtaining correct exposure readings. However, in this case it certainly did not apply. It would be like shooting a closeup of white pages of a book where you have to cut down excessively on exposure, using your own judgment to a great extent.

To get good picture compositions was another problem. Whenever possible, I tried to include a brighter part of the sky in the scene and introduce some object or movement into it. Dry snow blown in front of my camera by the wind helped my picture compositions, but this same wind could also be dangerous and make flying disastrous. The weather, more than the actual cold, was the real enemy. Light winds can change within minutes to serious storms, and visibility reduced to nil.

From Foxe-Main to our next destination, flying in an older type two-engine plane, was a matter of two hours. We landed safely on a narrow landing strip, in spite of heavy opposition from the wind and whirling snow, which reduced visibility to a minimum. A camp snow-mobile took us to the base. From here to Pelly-Bay was only a matter of 20 miles. We established radio contact with the mission and asked for a dog sled. In the early morning, two days later, we started on the last leg of our trip. We had two sleds, each drawn by a dozen dogs, and controlled by an Eskimo. I sat on a pile of luggage and equipment, wondering how I was going to stand the arctic weather for the next several hours. It was bitter cold and slightly windy. The terrain over which we were traveling was quite hilly, and I soon realized that riding on a sled meant in reality running by the side of it, or pushing it up the hills when the dogs couldn't make it on their own. There were a few stretches of straight riding on the so-called arctic highway, which is virtually a frozen sea com-

continued from Page 14.

Coming back to the Hollywood scene, we find that the poor man's Cinerama was to be launched to counteract the disastrous effect of a "little giant" only 17 inches long. Of course this was, and still is, Cinemascope. Unfortunately, making pictures bigger did not assure audiences that they would be better. After all, quantity and quality have only one thing in common - alliteration. Making poor pictures applies to any size screen and by 1952, Paramount reached a new low in this type of production with "Aaron Slick from Punkin Crick". It unfortunately used one of America's great baritones as a leading player - Robert Merrill. Such a beautiful voice wasted on so sickening a story! Naturally, nothing noteworthy was sung. And to think Mr. Merrill almost gave up his Metropolitan Opera career to pursue one which would have led to artistic annihilation!

Italy that year released an unpretentious and uninspiring drama with music called "Voice In Your Heart". Its two redeeming features were Gino Bechi's singing of *Cruda funesta smania* from Act I of "Lucia Di Lammermoor" and a brief appearance by Gigli. The other singer in the cast was Fiorella Carmen Forti who tackled such ditties as the "Casta Diva" with graceless gargling.

Presumably the high spot of the period was a lovely film biography (?) of Dame Nellie Melba, which went under the unusual title of "Melba". It was produced in England, released here by United Artists in 1953 and starred the talented and vivacious Patrice Munsel. Here again, fact and fiction intermingled indiscriminately-leaving a character so devoid of human feelings and failings that it might have been tagged "The Song of Miss Smith" and none would have been the wiser. Fortunately, the visual and vocal aspects predominated and from the standpoint of pure entertainment, the picture passed with flying colours - or more precisely, Technicolour. The fact that "Melba" made no imprint on either press or public determined Miss

Munsel's short-lived film career. 'Tis pity, since the young lady has a definite flair for the theatre, combined with a winning personality and an attractive singing voice. Ironically enough, a British film of the mid-thirties entitled "Evensong" and discussed in an earlier article, came closer to a Melba characterization than the one supposedly based on her life.

The early '50's brought forth a host of Italian releases featuring such terpsichorean tenors as Ferruccio Tagliavini, Mario Del Monaco and Gino Sinimberghi. The former was seen as a "guest" in the English-dubbed "Fame and the Devil" (with Mischa Auer!) and "The Cadets from Gascony" (with Walter Chiari) - these consisted of singing two numbers and off. Tagliavini was, however, starred in two films of his own, "Anema e core" and "La Donna e mobile" - both were typically farce comedies in which Italian film producers were wont to type-cast operatic singers - feeling perhaps the public would like to see them in something less melodramatic than their stage roles permit. Mario Del Monaco lent his stentorian voice to a fairly engrossing comedy-murder-romance (?) titled "The Man with the Gray Glove". Regrettably Signor Del Monaco's flair for comedy was given scant opportunity but that little proved most welcome. The songs in this film were innocuous and only one operatic aria - "O Paradiso" from "L'Africana" with a few snatches from "La Boheme" and "Otello".

Gino Sinimberghi's contribution was a re-make of Tito Schipa's film success of the mid-thirties, "Vivere" - this one was called "Torna Piccina Mia", which also happened to be the title of one of the songs from the Schipa film. As with most reprints, the original looked better.

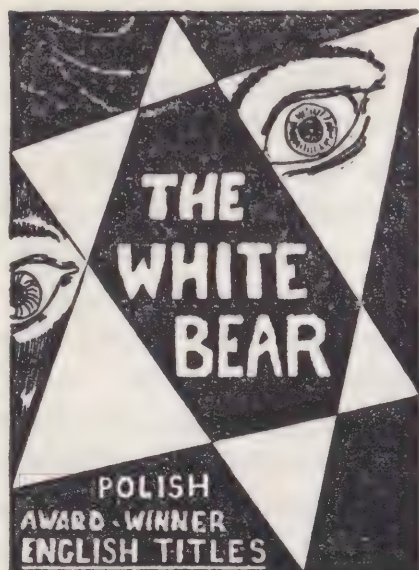
By 1954 the Italian Studios finally released their colour version of "Aida". This venture had taken longer to produce than it took Verdi to write it. Financial problems beset the Company from the beginning. The finished product proved less than satisfactory. The ingredients were all there - but it lacked the "stirring". One of its chief faults was the dubbing of the voices of

all the principals except one. Although Sophia Loren looked seductive and exquisite as Aida, her emotions were completely covered by make-up. The dubbing of Renata Tebaldi's voice (for Miss Loren's) could not very well be improved. Some of her singing was truly "celeste". The young novice who essayed the role of Rhadames was Luciano Dalla Marra, who looked like a clean-cut college chap all ready for his first "Prom" dance - in costume. As we pointed out in an earlier article, Giuseppe Campora, whose voice was used for Rhadames, was not available for the actual filming, otherwise his would have been a much more credible acting performance. As for Lois Maxwell, her Amneris had at least more bite than Miss Loren, although it was still small scale. The voluptuous voice coming from the sound-track belonged to Ebe Stignani, a veteran Amneris. Once again that fine singing-actor Afro Poli as Amonasro was voice-dubbed by another singer - this time the fierce, frightening fury of Gino Bechi's vehement singing. The High Priest Ramfis, played by Antonio Cassinelli, a fine basso in his own right, was voice-dubbed by the opaque, funereal and ominous organ of Giulio Neri. The only performer who did his own acting and singing was the King of Egypt, Enrico Formichi. The picture ran approximately 105 minutes - about half the opera's running time. Altogether a good phonographic and photographic account of Aida but one that left something wanting.

Ed. Note: This is the 7th and last installment in the current series of Mr. Maggiorotti's series OPERA STARS ON THE SCREEN. In the near future, Mr. Maggiorotti will begin a continuation of this series.

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Cont. from Page 10

One hardly can believe that this is done intentionally. But then it could finally have worse results than those timely and important subjects from which everybody seems to shy away because he fears his own nationalistic loudmouths.

The Germans should do even more than their screaming. They should send these movies back right after the arrival, explaining that people in Germany are not unintelligent enough to stomach the stuff.

In addition, German moviemakers may start a production that will show the Yankees as badmen and idiots. Just for the purpose of showing the Americans how they would feel in such circumstances. After this would have been achieved, the whole bunch of those movies — even those starring Sinatra and Loren — would best be burned in a bonfire.

W.J.

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DOCUMENTARY FILM HISTORY

The Toronto and District Film Council, a volunteer society, has been making history by maintaining year after year a large circulating collection of 16 mm educational and documentary films for the benefit of the Toronto public. In other Canadian cities such a service would be a public responsibility offered as one of the services of the local public library. This collection, which now numbers about 2,500 films, is known as the Metropolitan Film Library.

Discussions have been held over the past year to see if a way could be found whereby the operation of the Metropolitan Film Library could become part of the public library system. Preliminary negotiations were initiated with six public library boards in Metro Toronto with a view to having the documentary film services in this area administered by a joint tax-supported body of professional librarians.

What the role of the Toronto and District Film Council will be a year or two from now is therefore uncertain.

In search for information it has been discovered that we do not have a collection of books, magazines, newspaper and other clippings about documentary films which is accessible to the general public for reference purposes. Such a collection would be a valuable adjunct to a film library. Soon most of our children will receive much of their education through the medium of film whether through a TV screen, a teaching machine, or a projector and screen. Some of them will be interested in reading about the history of film. Should such a collection be housed in a book branch of the metropolitan library system or in a centre devoted to film? Or is the new science museum to contain a reference library related to its technological displays? Whose responsibility is it to collect material about films in Toronto?

It is well known that Canada has a distinguished record and world-wide reputation for the production and distribution of documentaries, but this is a relatively recent development. Documentary films were being shown to community groups in Toronto long before the establishment of the National Film Board or the Canadian Film Institute, the two agencies which have had such a great influence in popularizing the use of documentary films across the country. It is this period, prior to the establishment of the National Film Society in 1935 (which later became the CFI) and the National Film Board in 1939, that we intend to deal with in REEL NEWS.

We will begin with a review of a book which we feel should become part of a collection devoted to the history of the documentary film in this city, viz., **Motion Pictures in Education**. It was published in 1923. (Reel News)

Ed. Note: **Reel News** is a monthly bulletin of the Toronto & District Film Council.

plete with ripples. Traveling thus made me feel quite sea-sick, so much so that I preferred running instead of riding. After running for some time, I became quite warm, and sweating quite profusely. My special arctic clothing made any movement on my part very cumbersome and awkward. This was not the way I had imagined the arctic to be at all!

Pelly-Bay and Our Problems

Toward the end of the day we arrived in Pelly-Bay. Here we were greeted by Father Van der Velde, head of the Catholic Mission. He is not only the head of the Mission, but of the whole community. He impressed me as being one of the most charming men I have ever met. At the time of our arrival he was occupied with his "Cadillac" or arctic ski-doo. This is a motorized snow vehicle seating two people. The community as a whole was proud and excited about this new means of transportation.

We were invited to stay at the mission where we were made as comfortable as possible. Now our shooting problems really began. The two generators that were supposed to supply power for our lights were both in deplorable condition. The 1500-watt generator stopped working altogether after the first half hour, and the 5000-watt job fluctuated in its output between 90 and 150 volts! Despite all our mechanical knowledge we were unable to do anything to improve the situation.

It was obvious that the generators needed professional attention. We were facing complete disaster, and knew something would have to be done quickly, for it was just three days before Christmas. We contacted the nearest DEW line station by radio. Help was promised immediately—provided that we could get the generators to the base workshop! This seemed an impossible task, but with the help and enthusiasm of our Eskimo friends, who loaded the heavy machine onto a sled, it was transported by dog team to the DEW base workshop.

In the meantime, construction of the huge igloo had already started and I went ahead with shooting progress of the construction as planned. I suspected that we would encounter other technical problems when shooting here and I didn't have to wait long to find out what form they would take.

It is a known fact that lenses exposed to regular winter cold weather, on being brought back into room temperature, mist over. This mist cannot be easily removed, without warming up the equipment itself. The same thing happens in the arctic but to a greater extent.

Immediately after the camera is brought inside from a sub-zero temperature, the whole body, lenses and even the film inside becomes covered with a thick layer of frost; this naturally makes the equipment unworkable for the rest of the day. To avoid this we divided our equipment and stock into two parts. One half we left outdoors on the veranda where the temperature was extremely low. The remainder we brought inside the mission. Most of the camera operation such as loading, unloading and threading of film, had to be done in sub-zero temperatures. It proved quite difficult for me to perform these operations while wearing gloves, even the silk ones. After several attempts, therefore, I decided that I could work more easily with my bare hands.

I discovered also that I could expose my hands to the cold for ten to fifteen seconds at a time without risk of freezing. I divided the operation into separate movements, warming my hands in my pockets or gloves in between times. However, this was a tricky operation as film has a tendency to break easily in low temperatures. All in all, I must say our cameras worked without serious trouble. I give special credit to the Arri, which I found performed well in these temperatures as long as the batteries were kept warm. To accomplish this we placed a small gas filled hand-warmer on each side of the battery case. (Cont. next page)

The huge igloo had been constructed large enough to accomodate all the Pelly-Bay community and guests. It was constructed solely from snow, and I was fascinated to see what Eskimos could do with this flimsy substance. First, a suitable spot was chosen—flat, and large enough to serve as a floor for the igloo. It also had to be in a vicinity where the snow for its construction was particularly suitable. Large size blocks of heavily packed snow were cut out with a saw or special knife, loaded onto a sled and taken to the construction site. The whole community turned out in full force to help build the igloo.

It is the custom of Eskimo women to carry their babies in a hood slung from their backs, somewhat similar to the way American Indians carry their children. It was amusing to see little faces, full of curiosity, peeping out of these hoods, giving the impression that they, too, were helping. This whole scene made a perfect story, and we took full advantage of it.

First, four regular size igloos were built close together in the form of a circle, and formed the base for a larger igloo which was built on top of them like a second story. Then the whole mass was hollowed out from the inside. The crucial moment was the placing of the last block of snow on the summit. In spite of the simple beauty of this construction it was difficult to make it interesting, photographically. Good photographic light was non-existent. I could have got some exposure but it would have been quite unsatisfactory.

While we were still waiting for our power generator, Father Van der Velde came to our rescue with two gas-generated lamps. They were just what I needed. Lighting power matched perfectly as a photographic source, and the little remaining daylight created an effective ambiance. I changed the position according to the framing and occasionally I would switch on one of my Frezzo lights for a few seconds, but saving its battery power as much as

possible. Using Tri-X film I was able to set the lens at f/5.6 to obtain a semi-night effect, which it really was.

Once construction of the huge igloo was finished, I had to give serious thought as to how I would place my lights, cables and the rest of the equipment inside. I had to take into consideration that approximately a hundred people would be inside and there was going to be a lot of activity, including drum-dancers, shooting for trophies, and other games. To make this operation possible I had to avoid having cables and electrical connections lying on the floor. We located some lumber in the back yard of the mission with which we managed to improvise a simple grid. We chose the longest pieces and pushed them through the wall of the Igloo from outside, crossing them in the center well over everyone's head. To this I attached five clip-on lights and mounted one within easy reach for more control. To simulate natural lighting, I mounted two lamps on the opposite wall that I had used outside.

Our generator finally arrived and was placed in an adjoining shack about two hundred feet away in order to minimize exhaust noise. We had just enough cable to make two separate lines from our fuse box outside. This set-up of lights provided between 90 and 125 foot candles of light. Using Tri-X film, I could stop my lenses to approximately f/4.

Only the Auricon camera was placed in a permanent position, as far back as possible and opposite the entrance to the igloo. Positions of the other cameras were constantly changed as required. In this way I obtained a maximum field in which to pan. As for sound, I was pleasantly surprised to discover that the dome-shaped igloo was practically perfect, acoustically. We used two microphones for two different recordings, magnetic wild and optical sync-sound. Both provided very good results.

(Cont. next page)



...toronto scene...

SANTA'S coming to the Leversuch home this Christmas with a little bundle from Heaven! Peg and Ted are expecting an addition to their family at Yuletide.

IF you haven't seen 'bamboole' at the Towne Cinema you have missed a lot.

DO you know who is Jan Kiepura? Well, this European matinee idol of the 30's and one of the greatest operatic singers of that time, owns together with his wife Marta Eggert, a former European star of stage & screen in her own right, a couple of apartment buildings in Toronto.

TED Leversuch Jr., the 17-year old boy that produced the pleasant Puerto Rico Travelogue (8 mm, Technicolor, sound), left Toronto to study film direction at the University of Miami, Fla.

GERALD Pratley, Canada's serious film reporter & critic, makes his film acting debut in Graham Gordon's *Roses in December* playing the part of a clergyman. And, mind you, he does a pretty good job.

Writer Lajos Kenderessy returned home after a 6-week lecture tour for Hungarians in 8 European capitals. The tour was a tremendous success, says Kenderessy.

MAIL Bag: reader F.R. from New York says: After observing what your magazine has done to Jack Ennis and his film *Room for a Stranger* I feel that you should devote some space to other Canadian film makers. - Ed. Note: We will.

A FIRST: *The Death Trap*, another sex-exploitation quickie is being shot in and around Toronto, with U.S. and Canadian money in it.

ASP's Lake Shore Studios with all its remodelling and additions being completed, will make it the most modern studios in Canada.

ANSWERING Service: As far as we know, a date for the premiere of '*Room for a Stranger*' has not been set.

MOONLIGHTING? Some smart Alec's are known to be hunting for non-union talent. Is that the way to start a 'film production'?

A PILOT for a TV series has been completed at Lake Shore Studios starring... Canada's well-known midget-wrestlers!

A WEST-German and Canadian film co-production is in the making with Canada as its location.

WITH all the various productions popping up in our town, there seems to be the right season for all kinds of 'teachers' -- acting schools are mushrooming in Toronto.

FILMING ESKIMO XMAS

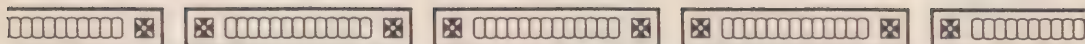
(Cont. from previous page)

I greatly enjoyed my visit to Pelly Bay, where the cooperation of my Eskimo friends and the hospitality of Father Van der Velde made a great impression. However, I must admit that my favorite moment of the whole trip was my first glimpse of full daylight.

The footage obtained on this assignment was subsequently used by Canadian Broadcasting Corporation in its television program. "Camera Canada."

Ed. Note: A resident of Toronto, Mr. Stanley Lipinski is one of the busiest Canadian Cinematographers. The above article appeared originally in the *American Cinematographer*. We thank Mr. Lipinski for his kind permission to publish it in *CINE World*.





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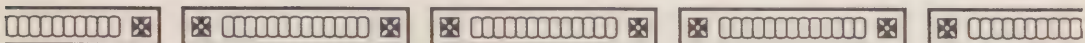
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ron rieder in HOLLYWOOD



HALLO FROM GLAMOURTOWN: The huge MGM lot has relented on its long-standing no visitors on the sets rule for Princess Margaret. She's due in town for a benefit ball Nov. 8 with hubby.... Other royalty on the coast and causing a real stir is the Sheik of Kuwait. At the plush Playboy Club on the Sunset Strip, the Sheik had all the little bunnies a-flutter. He digs the clubs -- is a keyholder. Sheik sez he's looking for ice cream company to locate in Kuwait -- get's pretty hot watching the black gold spout.

Canadian actress Kate Reid has been signed by producer Ray Stark for her H'lywd film debut opposite Natalie Wood and Robert Redford in 'This Property is Condemned', the Seven-Arts-Paramount production being directed by Sydney Pollack.

Another Canadian making the rounds in the film capital is Montreal stage-radio-screen actress Yetta Feldman.

MARRIAGE MILL: Natalie Wood and Venezuelan shoe magnate Ladislav Blatnick -- none is willing to set the date -- When does engagement end and publicity stunt begin?Roger Smith and Ann-Margaret -- hot assignments for both are keeping them apart. Smith still is shooting his telefilm starrer "Mr. Roberts" and Annie just completed movie extravaganza "Stagecoach" at Fox. She flew to Europe for vacation and Roger is expected to join her if scheduled permits.

The two long-awaited z"Harlow" pix are real bombs -- both are dropping a pile. The Carol Lynley (see pic) Harlow dragged Electronovision under with it and altho the trades say Carol Baker's Harlow is picking up in N.Y., it isn't likely to make Joe Levine enough to cover the costs.



Carol Lynley as Harlow

ron rieder ...in HOLLYWOOD

Tandy Cronyn, daughter of Hume Cronyn & Jessica Tandy, has been signed to guest in "Medal for Mirko" segment of 'Seaway', BBC and CBC series which Maxine Samuels is filming on the Canadian waterway.

Canuck sexation film 'Room for a Stranger' (see pic) produced in Toronto by Jack Ennis, is having its repercussions in H'ollywood. TV execs are keeping a wary eye on cheapy producers who might want to follow Ennis' lead and grab off a few employes for some moonlighting.

Sexy Jane Fonda (see pic) is getting raves on her dramatic portrayal in 'Circle of Love', directed by her hubby Roger Vadim, former spouse of Brigitte Bardot. Jane & Rog reportedly plan other pix together. Rog wants his wife to grab the sex title in U.S. films.

Rich Little has moved from Canada to H'ollywd. He will tape Dean Martin tver for showing Dec. 9 and has just completed Reno stage appearance.

CBS is peddling film package in Canada.

BIG COMEBACKS: On the way back to the silver screen are Lana Turner, Anna Magnani...

WATCH FOR: Elizabeth Montgomery, bewitching star of tver 'Bewitched' has closed down the set until she has a baby.

.....that's the way I see it --- rr



Faith Gardiner & Bruce Gray in Jack Ennis' 'Stranger'



Jane Fonda in Cat Ballou



December 4, 1965 marks the 7th anniversary of the tragic death of 37-year old **GERARD PHILIPPE**, star of the European stage and screen. Press and public hailed this talented artist as one of the greatest actors of our time.